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PRICE 15 CENTS

A Woodland Charmingly Used as a Decorative Theme



"ROCK CREEK PARK"

By DOROTHEA LITZINGER

In the Ninth Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery
Miss Litzinger has achieved a reputation as a painter of decorative pictures and screens having flowers mainly for their motifs.

A Poignant Visualization of Winter by Mr. Donahue



"WINTER"

By WILLIAM HOWARD DONAHUE

In the Ninth Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery
Mr. Donahue is a moving spirit in the *Nanuet Painters and Sculptors*, a group of artists working principally in Rockland County, New York, and vicinity.

Corcoran Acquires This Painting



"LIGHT, LIGHTNING"

By CATHARINE CARTER CRITCHER

In the biennial exhibition at the Corcoran Gallery of Art
This striking work, one of the features of the big show, has just been acquired by the Corcoran for its permanent collection.

A New York Subject by Mrs. Collver



"A QUIET MORNING"

By EDITH BLANCHARD COLLVER

In the biennial exhibition at the Corcoran Gallery of Art.
This artist first became known through her paintings of European scenes. This New York subject was done after her return to America.

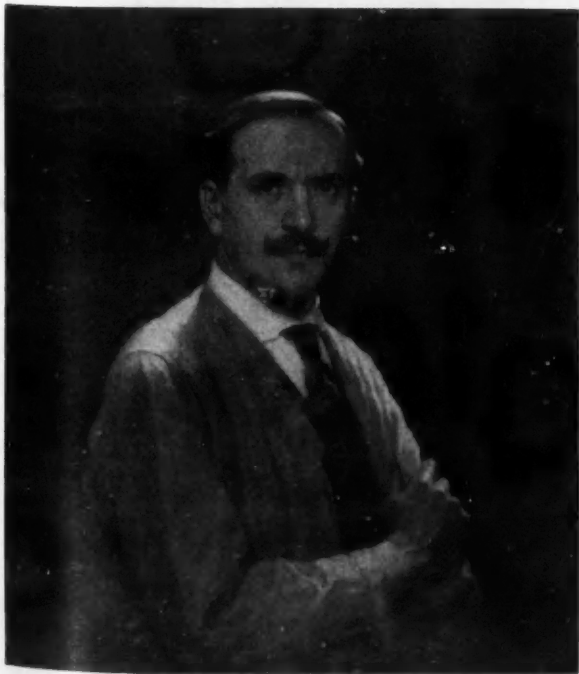
A Picturesque Corcoran Visitor



"A GRANADA GYPSY" By DIXIE SELDEN

In the biennial exhibition at the Corcoran Gallery of Art
A distinctly decorative figure subject which attracts much attention at the show.

A Chicago Painter's Self-Portrait

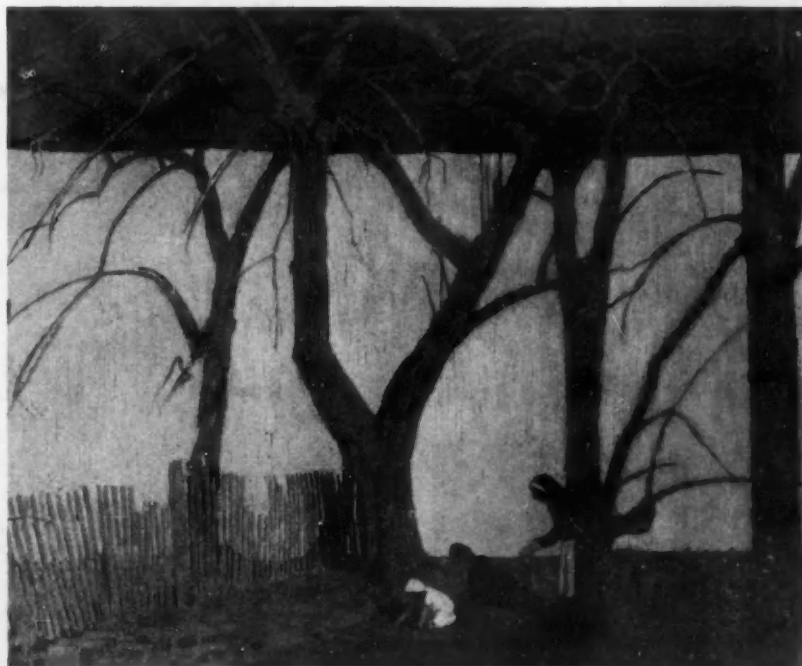


"SELF-PORTRAIT"

By ANTONIN STERBA

In the biennial exhibition at the Corcoran Gallery of Art
A self-portrait of an artist is always interesting to the public.
Mr. Sterba in this work has produced a masterly piece of painting.

A Striking Work at the Corcoran Show



"SHADOW PATTERNS"

By MILDRED B. MILLER

In the biennial exhibition at the Corcoran Gallery of Art
This arresting subject reveals a remarkable mastery of design. In color it is most attractive, but color is hardly needed, design has done so much.

A Joy in Color at the Corcoran



"IRIS"

By ELSIE BROOKE SNOWDEN

In the biennial exhibition at the Corcoran Gallery of Art
A reproduction in black and white does scant justice to the beauty of the original but it reveals the artist's feeling for design.

\$500,000 Group of Old Masters Acquired by John R. Thompson



MADONNA AND CHILD

By PINTORICCHIO



MADONNA AND CHILD WITH INFANT ST. JOHN

By PERUGINO

CHICAGO—A collection of Italian Renaissance paintings valued at half a million dollars has been purchased by John R. Thompson from Duveen Brothers, through Glen Hall. The pictures have been installed in Mr. Thompson's suburban home in Lake Forest.

The artists represented are Piero Perugino, Giovanni Bellini, Bernardino Luini, Bernardino Pintoricchio and Francesco Raibolini.

Perhaps most decorative of the group is the Pintoricchio, an oil painting on panel, representing the Virgin and Child. It is a product of the Umbrian school and comes from the collection of the late William Salomon of New York.

The Virgin, represented at three-quarter length, her head having a nimbus, wears a red tunic embroidered with geometrical designs. Her head and shoulders are enveloped in a gold-embroidered blue mantle fastened around her waist with a blue girdle. The Child, with a cruciform nimbus, stands on his mother's knee, holding an apple.

The Perugino, another panel, representing the Virgin and Child with the Infant St. John, likewise comes from the William Salomon collection. The Virgin, in a red tunic and a blue mantle edged with geometrical designs, is seen at half length on the far side of a parapet, the front of which is adorned with classical moldings. Her head has a nimbus and her fair, luxuriant hair falls in rounded masses down her cheeks. The Child reclines at full length on a white drape, his body supported by a pink cushion. The Infant Baptist, who wears a skin coat, and has hands clasped, stands in an attitude of prayer.

"The Virgin" and Child between St. Peter and St. Clara" is the subject of

the Bellini. It is from the collection of Walter Wysard, of Prangbourne, England. The Madonna, wearing a hooded mantle of crimson over a dark blue robe and white veil, is seen at half length behind a balustrade. She supports with the right hand the Infant Christ, who stands, undraped, on the cornice before her. At the left is seen the figure of St. Peter, his key showing just above the Virgin's arm. At the right is the figure of St. Clara.

The Luini, which is from the collection of R. Chillingworth of Villa Eichoff, Lucerne, Switzerland, an oil painting on panel representing the Virgin and Child, was painted about 1512, and is an example of the Milanese school. The tranquil beauty of the Virgin is made more impressive by the rich but subdued harmony of color in which the work abounds.

"The Madonna and Child with Saints," the last of the canvases, is a Bolognese work of the early sixteenth century by Francesco Raibolini, or Francia, as he was called. This picture was painted in 1506 for Cardinal Riario of Damaso, and was confiscated by Pope Leo X in 1515, when it found its way into the Vatican. There it remained until the seventeenth century, when Pope Innocent X presented it to an old patrician family in Rome, in whose palace it hung until 1915, when it was secured by Professor Commendatore Ella Volpi, of Villa Pia, Florence. It is this picture to which Raphael refers in a delightfully intimate letter to his friend Francia, after thanking his correspondent for the gift of his portrait.

The pictures may be shown at the Art Institute in the near future. Mr. Thompson is the possessor of a number of examples of the Barbizon school, and recently acquired a Millet.

Collector Purchases a Volkert



"CATTLE IN WINTER"

By EDWARD C. VOLKERT

This canvas from Mr. Volkert's easel has been purchased from the Grand Central Art Galleries by a well known collector.

NATIONAL GALLERY BUYS A VAN GOGH

"The Postman," Shown Here Several Times, Purchased From an Exhibit in Leicester Galleries

Vincent Van Gogh's portrait study of the "Postman, Arles, 1888," which is on exhibition in the Leicester Galleries, London, has been bought by the British National Gallery for its permanent collection according to the London correspondent of THE ART NEWS.

This painting was one of the large collection of Van Gogh's works which E. N. Montross brought to this city in 1920 and exhibited in his gallery here when the pictures made a profound impression since they comprised the first comprehensive display of Van Gogh's work ever seen here.

The "Postman" study—Van Gogh painted several portraits of the same man—was also shown at the Metropolitan Museum of Art in 1921 in a group of modern works and in 1922 it was again seen in the Montross Gallery. It was held at a price of about \$12,000 but neither American museum authorities or collectors could see its merit.

The picture shows the letter carrier in his uniform cap with his curly whiskers spreading down and outward over his coat, the background being a flower pattern against a vivid green surface. The postman, whose name was Roulin, became Van Gogh's affectionate friend, and with his wife, who is the subject of "La Berceuse," tended him during his worst illness.

WATER COLOR SHOW IN PURE MEDIUM

Few Exhibits Among the 500 in Fine Arts Building Resemble Oils—Display Is a Strong One

When an art exhibition displays more than 500 pictures and a group of sculptures in addition it is apt to grow wearisome not only from sheer numbers but also for the reason that it is difficult for the jury to select so many works of a high level of interest.

But in the combined show of the American Water Color Society and the New York Water Color Club, which opened in the Fine Arts building yesterday afternoon with a reception, the jury of admission and the hanging committee has achieved the rare feat of admitting and hanging 512 pictures which maintain a high level of interest from first to last. And the twenty-eight sculptures shown have been selected with admirable judgment to maintain this level in so different a field of art.

The striking feature of the show as a whole is the large proportion of pictures painted in pure wash, the true watercolor tradition that is called "new" because it had been superseded for so many years by the use of body color and imitation oil effects that almost everyone appears to have forgotten that this technique is "old."

Few are the water colors here that resemble oil paintings, so few indeed as to make them look quaint, while of large-

\$100,000 REFUSED FOR WASHINGTON PASTEL

Portrait of the First President by William Joseph Williams Is In Masonic Lodge at Alexandria

CHARLESTON, S. C.—A pastel portrait of George Washington made in 1792 by William Joseph Williams is said to be the most life-like picture of the President in existence. It hangs in the Masonic Lodge, Alexandria, Va., and is so valued that an offer of \$100,000 made by the late John Wanamaker was refused.

Williams, the maker of the portrait, was born in New York in 1759, and came south to Charleston in early manhood. He came to New Bern in 1804 and spent the remainder of his life. He died in 1823, and was buried in a simple family plot in picturesque old Cedar Grove where a small marker designates his resting place. His descendants are now planning a fitting monument to be erected to their distinguished ancestor.

Salmagundi Sales, \$6,500

There were 108 pictures sold for a total of \$6,500 at the annual thumb-box show of the Salmagundi Club which closed on Dec. 22. This does not quite equal last year's record.

Beautiful Ramsey Sold by Boston Firm



"PORTRAIT OF MISS MUSGRAVE"

By ALLAN RAMSEY

Recently sold by the Casson Galleries, 575 Boylston St., Boston, Mass.

A Distinctive Subject by Mr. Manoir at the Corcoran Exhibit



"FLYING GEESSE"

By IRVING K. MANOIR

In the Ninth Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art. Painted in a broad impasto and with a great feeling for design, this work by the Chicago artist goes still further in establishing his reputation. It is a decoration that has distinct feeling.

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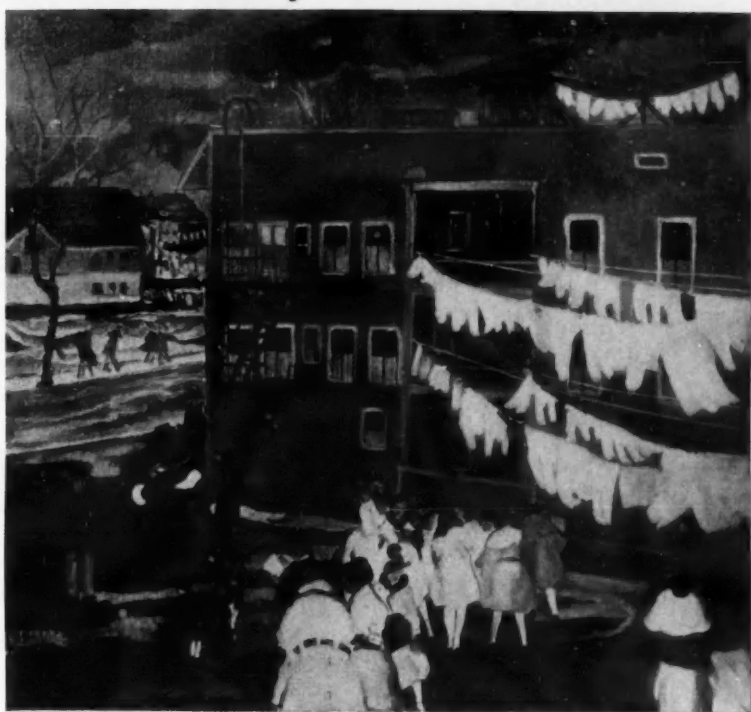
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A Broadly Handled Grabach



"WOMEN AND WASH" BY JOHN K. GRABACH
In the biennial exhibition of the Corcoran Gallery of Art
Breadth of handling, picturesque detail and striking color are the characteristics
which of late years have called more and more attention to Mr. Grabach's art.

sized sheets the number is so limited that Louis C. Tiffany's view of an Oriental city stands practically alone and has a decidedly old-fashioned air both from its excess of representation and its precise method of handling the medium. In so far as the general arrangement of the show is concerned the plan of hanging artists' works in groups is very effective, giving the walls a handsome appearance and enabling the visitor to see all of a contributor's work at once in most cases.

In the place of honor in the Vanderbilt Gallery is hung another version by John F. Carlson of the old, weather-beaten mill he is fond of painting in the winter season, an exquisite combination of pale tones in this case. Adjoining it is a sparkling group of four pictures by W. Emerton Heitland, his ocean steamer at a busy pier and the one showing a glimpse of some municipal dome over rooftops being particularly admirable in atmosphere and handling.

In this room Reynolds Beal has a swinging study of fishing sloops at work and an evening view of Newport unusually lovely in color and technique; F. K. Detwiller, a brilliant autumnal scene; Arthur Beaumont, a marine and a group of fishing village houses bathed in hot sunshine, and Sigurd Skou, a group of four of his Norwegian mountain studies. Walter Farndon's four landscapes stand out on the wall through the sheer delicacy of their color schemes; G. Glenn Newell has a group of four of his familiar cattle studies in which repetition has not dulled quality; Victor Julius shows a 'longshore study of old fishermen's houses and boats; and Murna Dunkle has one of the few portrait studies in the show, a beautifully modeled and painted half-length of a woman painter outdoors almost in one tone of blue.

Martin Lewis, a newcomer to these

shows, has a group of Japanese landscape subjects that are very original in subject, seen with a realism unusual in such pictures; George Pearce Ennis, a group of six coast scenes, rendered with more delicacy than is customary with this vigorous painter. Gifford Beal shows five studies of fishermen hauling nets, and the Englishman, Knighton Hammond, has a genre study, "The Card Game," that is attractive through subject and handling of the medium. Kenneth G. How's four old houses are admirable in sentiment and painting, as is Roy Brown's stone bridge in pale tones. Hilda Belcher's customary note of humor is to be enjoyed in her fat woman seated before a table containing elements of a meal suggesting rigorous dieting.

Since there are about 170 pictures in the center gallery and our limitations of space are not so extensive as these walls, we can mention only a few of the many pictures there. The flower study by Sarah S. Molarski, the windmill against a glowing sky by Julius Delbos, a group of fishing craft at a pierhead by John Goss, and a view of the "abside" of St. Patrick's Cathedral seen over some rooftops by Victor D. Hecht stand out among others. Alice Judson's two views of fishing schooners in dock are capable enough to make our men ship painters take notice, Violet Oakley makes one of her very rare contributions to a New York exhibition, a study of a woman in Spanish costume; A. E. Poor has four fishing village scenes notable for their color and crisp handling, Matilda Browne, two charmingly painted views of village houses with time-stained walls; H. Vance Swope, a study of two women sketching and reading, and A. Glassgold, an old fisherman's house distinguished for its atmosphere and the beauty of faded tints.

In the south gallery the group arrangement is particularly effective with Wayman Adams' four low-toned landscapes, Alfred Hutt's negro street scenes, Raymond Perry's contrasting studies of blast furnaces and a graveyard of old boats, Felicie Waldo Howell's Gloucester dock scenes, Paul Branson's human study of a terrier watching a roach, Frank Hazell's "Cleveland Tower, Princeton"; the striking group of four studies of

ducks and crows by Lief Leandros, the jewel-like butterfly-fairy fantasy by Bertha Gladys Skou, and Lois Lenski's imitations of old titles.

Among the sculptures are a "Woman's Portrait" and "Hawk" by Trygve Hammer; a "Portrait" of a boy by Arthur E. Lorenzani; the "Mother and Child," an amusing piece of European realism by Anthony De Francisci; and the sketch in bronze of Champlain by Emil Fuchs.

The exhibition opens to the public today, continuing until Jan. 15. The galleries will be open daily from 10 a. m. to 6 p. m. and on Sundays from 2 to 6 p. m.

New York Society Exhibits

As has been its custom in recent years the New York Society of Painters is holding its annual show in the Academy Room in the Fine Arts building concurrently with the joint exhibition of the American Water Color Society and the New York Water Color Club. This season the members have sent about sixty pictures, all of which represent the artists in their most conventional mood without a single work to move the visitor unduly or to startle him.

Nearest to achieving such an effect are Albert L. Groll's "Sunset, Arizona Desert," with a poetically brilliant evening sky; the "Calvary Church" by Maria J. Streen, the color scheme of which is practically limited to fawn and white; Matilda Browne's nocturne with the moonlight bathing her trees, stream and sheep in its eerily brilliant glow, and the picture by Clara Weaver Parrish, whose "White Poodle" is a color arrangement with two modish women posed with a red lacquer table and screen, the poodle of the title being in the foreground.

Among the other paintings are "Late Snow, Easthampton," an effective study of atmosphere in a village street by Sophia Marston Brannagan; "The Japanese Lady," a flower study by Dorothy Ochtman; "Coming from the Beach" by Emily Nichols Hatch; "Along the Webetuck" by G. Glenn Newell; a lovely spring landscape, "Near South Egremont," by H. Bolton Jones; "Shawnee-on-Delaware" by Cullen Yates, and "A Summer Sea" by Bertha Menzler Peyton.

Recent Drawings by Davies

The new book shop and art gallery of E. Weyhe, 794 Lexington Ave. near 62nd St., is offering an exhibition of recent landscapes and figure drawings by Arthur B. Davies. They represent the work of a summer spent around the Mediterranean and in the south of France and mark Mr. Davies' return to an earlier interest, landscape.

It has been at least ten years since he has essayed pure landscape and the results shown here are in his happiest vein: lovely, sensitive renderings of mountain, sky and water. There is one mountain subject which for the purity of its wash and its assurance and simplicity of brush stroke bears more than a casual resemblance to the Chinese.

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"MORNING LIGHT"

By FRANK T. HUTCHENS

In the biennial exhibition of the Corcoran Gallery of Art
"I went out in the early morning, in France," said Mr. Hutchens, "when the eastern sky was flooded with a pale golden light, and the meadow, with the haystacks and trees, enveloped in a mist. This inspired me to try for this particular effect in design and color."

VIENNESE CHILDREN DISPLAY ART HERE

Metropolitan Museum and Art Center Show Paintings and Various Works from a Unique School

An art exhibition by Viennese children is held simultaneously at the Metropolitan Museum and the Art Center, the Museum show being open through Jan. 7 and that at the Art Center through Jan. 17. The work is from a school established in 1903 by Professor Cizek, whose method of teaching is to encourage self-expression.

There are generally about fifty children in a class, and they are as little subject to routine, says the professor, as a crowd at a picnic or in a street car. They can talk, sing, eat, play with a pet cat or chicken, which they are allowed to bring to school if they wish, whenever they like. For subjects they can choose whatever appeals to them, and they select their own medium. They never copy from models. The professor is there to give the help they ask for rather than to impose any definite course of study.

The exhibitions now on view consist mainly of paintings, drawings, wood-block prints, embroideries, wood carving, craft work and small pottery figurines. Of these the wood blocks seem the most remarkable for they are the most adequate in their expression of the ideas back of them. The broad treatment and the simplicity which the medium enjoin, work in the favor of youthful artists and, because a sense of design is their greatest asset, works in this medium are most worthy of being judged on their own merits.

The paintings, however, are more interesting in revealing the child mind, for the seeming fluency of paint and brush has tempted them to freer expression.

Groups of children, of figures gathering grain, a boy with goats, running, a garden, deal with big problems in a way that is genuinely naive and which affords a noteworthy comparison with the sophisticated simplicity which many modern artists have affected.

A similar exhibition has been touring the British Isles for two years where it has attracted the attention and comment of a great many prominent artists and writers. The exhibition now in this country, which is supervised by Miss Margaret Skinner and Miss Francesca Wilson, will be shown first along the Atlantic coast and then will travel westward.

Imperial Museum in Tokio is Intact

Only the Office Buildings Were Wrecked by Earthquake—Matsukata Collection Also Safe

The Imperial Museum at Tokio has not been destroyed, as was first reported. The main part of the edifice and all its contents were left intact, and only the office buildings and a few minor additions were wrecked by the earthquake of last summer.

This information is brought from Japan by Mataichi Miya, of Yamanaka & Company, art dealers at 680 Fifth Ave. Mr. Miya, who has just returned, spent nine months in Japan, bringing back many works of Chinese and Japanese art.

"The Imperial Museum, which was erected only forty to fifty years ago, contains many priceless objects, and its salvation is a source of great pleasure to art lovers," Mr. Miya said. "When the Japanese began to realize the value of their art, both to themselves and to the rest of the world, the Museum was built to house the most representative works."

Mr. Miya also said that none of the works which Matsukata had collected for his Museum of Occidental Art had been lost. Most of these are kept in Kobe and the rest are in a suburb of Tokio where Mr. Matsukata has a home and where comparatively little damage was done by the earthquake. The foundations of the Museum had not been laid, but work will soon be begun. Prince noisseur who is the founder of the Museum, was slightly injured in the earthquake but Mr. Matsukata was in Kobe at the time and escaped injury.

Mr. Miya brought seven rare Buddhist sculptures from China, including a headless figure in stone of Kuwan Yin, the goddess of mercy of the Buddhist mythology, and two beautiful small masculine figures of guardians of the gates of hell. George Grey Barnard has pronounced the figure of the goddess one of the finest pieces of Chinese sculpture in the world. Mr. Miya will give an exhibition in his gallery sometime in January of Chinese paintings depicting the Buddhist conception of hell.

Schwartz Galleries Move

The Schwartz Gallery, 14 East 46th St., will be located at 517 Madison Ave. after Jan. 1.

A SUPPOSED TITIAN LEFT HALF CLEANED

National Gallery Thus Treats a Picture as an Object Lesson in Technique for Students of Art

LONDON—It is not often that one has the opportunity of studying in the National Gallery a picture one-half of which has been cleaned while the other half remains dirty. But that is now the case with "Venus and Adonis" labeled as by Titian, but long believed by experts to be nothing more than a studio version of the Madrid picture.

The painting is left in this half-and-half condition in order that students may have an object lesson in regard to the technique which, when the varnishing and repairing are carried out, must to some degree be inevitably obscured. The cleaning has established the fact that the work is no studio copy but a preliminary study by Titian himself for the big picture. In certain portions the artist had altered his original intention and painted afresh over his first composition.

In some circles, however, it is maintained that the work is a Bigio and not a Titian at all, an opinion based on the brushwork and general style of composition. There are works by Francia Bigio, or Francesco Bigio as he was sometimes called, in several important museums.

—L. G. S.

Auction Sales and Exhibitions

AMERICAN ART GALLERIES

(Madison Avenue, 56th to 57th Street)

January 7 and 8, evenings, and January 9, afternoon—Americana including items relating to the colonies, the Revolutionary war, California and other western states, from the collection of H. C. Holmes, of San Francisco, and other sources. On free public exhibition from Jan. 2.

January 7, 8, 9, 10, 11 and 12, afternoons—Chinese and European porcelains and other objects of art from the collection of the late Samuel S. Laird. On free public exhibition from Jan. 2.

January 9, evening—Paintings by contemporary French, Dutch, Spanish, German, Italian, English and American artists from the collection of the late Samuel S. Laird. On free public exhibition from Jan. 2.

January 10 and 11, evenings—Etchings and engravings collected by Arthur Newman and another. On free public exhibition from Jan. 5.

ANDERSON GALLERIES

(Park Avenue and 59th Street)

January 4 and 5, afternoons—Early Colonial hook rugs collected by J. W. T. Wetteston, of Rutland, Vt. On public exhibition from Dec. 29.

January 10, evening—The Shakespearean library of Eustace Conway, of New York. On public exhibition from Jan. 1.

SALES IN CITY GALLERIES

ART FROM BARBIANO PALACE

American Art Galleries, Dec. 20 and 21—Furniture, paintings and other artistic property of the XVIth to the XVIIIth century from the Barbiano Palace, Bologna, Italy; total, \$19,527 for 291 numbers. The more important items: 154—Bronze table electrolite, Louis XIV style; P. Brancati.....\$350 158—Four terra-cotta statuettes, XVIII century; R. L. Capitan.....\$300 181—Two carved and turned walnut high-back armchairs, Spanish, XVII century; Mrs. E. H. Graham.....\$380 197—Pair of inlaid walnut commodes, Italian, XVII century; Mrs. R. E. Danielson.....\$400 210—Pair of marquetry commodes, Italian, XVIII century; A. Arnold.....\$380 216—Pair of carved walnut state chairs, Italian, XVII century; Mrs. R. Victor.....\$360 217—Pair of carved walnut state chairs, Italian, XVII century; Mrs. T. Howe.....\$340 264—"Conversion of Saul," (17x21), attributed to Joachim D. Patinier; Elizabeth Fitzel.....\$400

STAINED-GLASS PANELS

American Art Galleries, Dec. 17—Stained-glass panels of the XVth and XVIth centuries and reproductions of subjects from the XVth to the XVIIIth century, collected by John W. Palmer, of London; total, \$7,212.50 for eighty-five numbers. The more important items:

44—Three oval panels, arms of the vintners, the clothmakers and the merchants of the Staple, London, XVI century; J. Williams.....\$310 45—Three oval panels, arms of the grocers, the drapers and the fishmongers, London, XVI century; J. Williams.....\$310 46—Three oval panels, arms of the goldsmiths, the skippers and the merchant tailors, London, XVI century; J. Williams.....\$350 47—Oval panel commemorating the marriage of Charles VIII of France and Anne, Nicholas Desangives, Paris, 1490; J. Williams.....\$250 48—Oval panel commemorating the marriage of Charles VIII of France and Anne, Nicholas Desangives, Paris, 1490; J. Williams.....\$370 49—Three oval panels, arms of the haberdashers, the salters and the ironmongers, London, XVI century; J. Williams.....\$350 54D—Circular medallion, "The Meal in the Open," Michael Mueller, Swiss, 1671; J. Chaim.....\$275

LACES AND EMBROIDERED LINENS
American Art Galleries, Dec. 18 and 19—Pietro Cattadori's collection of rare laces and embroidered linens; total, \$27,037 for 479 items. The more important numbers:

164—Refectory table runner; F. H. Cookard.....\$220 403—Burano point bridal veil; Mrs. G. Hale.....\$400 403A—Venetian rose point lace bedspread; Mrs. R. Hamilton.....\$1,575 419—Venetian rose point luncheon set; Mrs. R. Hamilton.....\$750 424—Venetian rose point lace luncheon set; Mrs. R. Hamilton.....\$600 425—Venetian rose point lace luncheon set; Mrs. J. J. Austin.....\$400 442—Lace and linen banquet cloth; Mrs. J. J. Austin.....\$600 443—Lace and linen banquet cloth; Mrs. G. Hale.....\$650 444—Venetian lace table cloth; Mrs. I. Grushlaw.....\$500 445—Venetian lace and linen banquet cloth; Mrs. I. Grushlaw.....\$450 446—Venetian lace and linen banquet cloth; Mrs. J. J. Austin.....\$800 447—Venetian lace and linen banquet cloth; N. Whitehouse.....\$750

EGYPTIAN AND OTHER OBJECTS
Anderson Galleries, Dec. 17—Antique Egyptian and other objects of art, the property of F. M. Ambrose, of New York, and others; total, \$7,533 for 293 numbers. The more important items:

229—Painting, (27 3/4 x 20 1/2), India, XVI century; Brooklyn Museum.....\$170 230—Painting, (27 3/4 x 20 1/2), India, XVI century; Metropolitan Museum.....\$260 240—Painting, (27 3/4 x 20 1/2), India, XVI century; Brooklyn Museum.....\$150 241—Painting, (27 3/4 x 20 1/2), India, XVI century; Brooklyn Museum.....\$280 242—Painting, (27 3/4 x 20 1/2), India, XVI century; Metropolitan Museum.....\$275 243—Painting, (27 3/4 x 20 1/2), India, XVI century; Brooklyn Museum.....\$150 244—Painting, (27 3/4 x 20 1/2), India, XVI century; Brooklyn Museum.....\$150

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Mr. Aiken's "Corcoran Picture"



"THE POTTER'S WHEEL" By CHARLES A. AIKEN
In the biennial exhibition of the Corcoran Gallery of Art
There are a simplicity and a charm about this painting which cause it to be much admired by the lovers of art who visit the Corcoran.

**WATSON, MILWAUKEE
DIRECTOR, RESIGNS**

**To Devote All His Time Hereafter
to Painting and Lecturing—
Institute Seeks a Successor**

MILWAUKEE—Dudley Crafts Watson, for ten years director of the Milwaukee Art Institute, has tendered his resignation, to take effect April 30. He will devote all his time to painting and lecturing.

Mr. Watson offered to devote half of his time hereafter to the Institute, but the executive committee felt that a full-time director was necessary to the welfare of Milwaukee's public art treasures, and requested President Buckner, with the cooperation of Mr. Watson, to seek a new director. In resolutions of regret the committee expressed the hope of retaining Mr. Watson's services in connection with the Institute's educational activities.

Two days before his resignation takes effect Mr. Watson will be 39 years of age. He was born at Lake Geneva, Wis. He studied at the Art Institute, Chicago, and later with Sorolla and Sir Alfred East. He is particularly well known for his imaginative landscapes in water color, exhibitions of which have recently been held in Milwaukee and Chicago.

The Milwaukee Institute has as part of its permanent collection one of his paintings, and the Burlington (Iowa) Public Library collection includes his picture of the Parliament Tower in London. He was for a time art editor of the Milwaukee Journal and was official director of pageantry of Milwaukee. Besides his other duties he has been acting as educational director of the Minneapolis Institute, the Rockford (Ill.) Art Club, the Springfield Art Association, and the Minnesota State Fair. He organized the Business Men's Art Club in Minneapolis.

Nanuet Artists Name Officers

At a recent meeting of the Nanuet Painters and Sculptors the following officers were elected: John E. Costigan, president; William H. Donahue, secretary; Sara Hess, treasurer; Ottilie Serrell, recording secretary. This group works principally in Rockland County, New York and adjacent country. Its annual exhibition will open at the Babcock Gallery, New York City, on Feb. 11.

**HUNGARY TO REGAIN
FAMOUS MUNKACZYS**

**"Christ Before Pilate" and "Christ
on Calvary" in Wanamaker Col-
lection Sought by Delegation**

PHILADELPHIA—A delegation of Hungarian art connoisseurs financed by Simon Kraus, banker, is on its way from Budapest to Philadelphia. Its object is to request from Rodman Wanamaker the return to Hungary of the two paintings "Christ Before Pilate" and "Christ on Calvary" by Michael Munkacsy.

According to the journalist Arpad Pasztor, who saw John Wanamaker here in 1913, Mr. Wanamaker said that the pictures were not for sale, that American galleries were interested in them, but that he understood they were of unique interest to the Hungarian government and if their return was requested officially for the original purchase price of \$100,000 the request would be considered. It is asserted that this was expressed in writing. The proposition was placed before Premier Tisza and was under advisement when the World War broke out in 1914.

The canvases had a dramatic escape from destruction in 1907 when "Lindenhurst," the Wanamaker summer home in Jenkintown caught fire and burnt to the ground. These paintings with several others were cut from their frames and carried to safety before the fire swept the gallery. They now hang in the Wanamaker store in Philadelphia. The "Christ Before Pilate," showing Christ bound in white before Pilate, Scribes, Pharisees and Centurions, is a powerful contrast in emotions. The "Christ on Calvary," painted three years later, shows Mary, the Mother, Mary Magdalene, Mary of Cleophas, St. John and Joseph of Arimathea, and Judas Iscariot slinking away. There are near fifty heads and figures, including Scribes and Pharisees. —E. L.

New Society to Receive

The New Society of Artists will open their annual exhibition at the Anderson Galleries with a vernalizing day reception on the afternoon of Jan. 2. Frank Crownshield is chairman of the reception committee, which also includes Mrs. Vincent Astor, John Barrymore, Mrs. August Belmont, Heywood Brown and Clarence H. Mackay.

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"MOTHER AND CHILD" By MARGARET LESLEY BUSH-BROWN
In the biennial exhibition of the Corcoran Gallery of Art
Purity of color and tenderness of sentiment mark this work by Mrs. Bush-Brown, who is one of the national capital's own artists.

**AVER OUR ARTISTS
PAINT LIKE FRENCH**

**One Paris Critic, After Viewing
Durand-Ruel Show, Says Two
May Paint by Electric Light**

PARIS—French critics think that the seven American painters who recently showed works at the Durand-Ruel Galleries have too little Americanism and too much French Impressionism in their pictures.

"First, the Impressionists," begins the *Journal des Debats*. "M. Eugene Speicher, in his large portraits, is not lacking in vigor nor in concentration. Allan Tucker and Nan Watson have vivacity without doubt. But where will one search for some symptom of Americanism? In the paintings which are at the same time artless and correct, what forms, will some one tell us, the kernel of the modern movement across the Atlantic?"

"The Telephone" by Charles Sheeler is an entertaining picture. The still lifes of Mr. Schnakenberg have not this freshness, but testify to a greater effort at interpretation. M. Walt Kuhn appears much like Van Dongen, M. Charles Demuth, like Laboureur."

Maurice Refren, in *l'Intransigent*, says: "I have heretofore commented on the fact that the American artists are detaching themselves little by little from the servile imitation of French art to confront American life according to their national sensibilities, and to draw from such progress new works. Yet at this exhibition one will find without doubt, in a still life of Speicher, a portrait by Tucker and the flowers of Watson, a taste too pronounced for Impressionism. But Demuth, with spiritual construction and Sheeler with his plastic syntheses, are guided toward tendencies more modern that mark their sensibilities a little dry, but taken and painted, it seemed, by electric light."

**RICH FOLK CROWD
OUT ROME'S ARTISTS**

**The Latter Unite to Act in a Sit-
uation Similar to That in
the Latin Quarter of Paris**

ROME—Via Margutta, the miniature Latin Quarter of Rome, known to every American painter who has visited the city of the Caesars and Mussolini, is in a great state of agitation. The artists' studios there are in danger, because a large syndicate has bought up a lot of the ground, and is preparing to pull down the old-fashioned studios and put in their place elegant apartments with a few show studios at special prices to be offered to rich foreigners.

The artists have formed themselves into a committee, and propose to lay an instance before the commune. It would certainly be a pity if this characteristic old street which has been associated with art and artists from a time antedating the unity of Italy should be destroyed. There has been a tendency, however, in late years, for the poorer artists to be driven out of their studios by richer folk, many of them of the dilettante class who find it "so charming to live in a studio."

The quiet and the central location of Via Margutta have proved very attractive to these well-plumaged birds of passage, who find that they live better and more cheaply there than in the hotels. One fears there can only be a respite for the poorer artists. The quarter is too luxurious to starve in now.—E. S.

A similar situation in the Montparnasse section of Paris was relieved recently by the City Council of Paris. Ground owned by the city was sold at cost price in order that studios for artists could be built thereon and rented to artists only at reasonable rates.

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Vol. XXII.—Dec. 29, 1923—No. 12

A HAPPY NEW YEAR!

In wishing its readers a happy New Year, THE ART NEWS does so from a heartfelt desire to preserve the old and always comforting custom of extending good wishes on January 1 for the coming twelvemonth and to express the hope that the recent return of keen public interest in the buying of American pictures and American sculptures by living American artists will continue all through the year 1924. If this seems to be associating the material too grossly with the sentimental aspect of the holiday time, we may be pardoned for the viewpoint, since without material prosperity happiness is not easily achieved.

The marked change of the art buying public toward American art since the opening of the season last fall is very gratifying to THE ART NEWS, as it must be to our artists. Private sales and sales at public exhibitions thus far in the season of 1923-1924 have been generally greatly in excess of those of last season, and there is every indication that this pleasurable contrast from the slump of a year ago is to continue. Another re-

flection of the general revival of interest in our native arts is shown by the marked increase in subscriptions to THE ART NEWS within the last two months and by conditions causing us to print a larger paper than ever before in our history.

Appreciation of this betterment of material conditions in the art world lessens in no way the sentiment we feel in wishing our readers once again:

"A Happy New Year!"

ART PROJECT BLOCKED

From the latest turn of affairs in connection with the plan to erect a war memorial in Central Park it would appear that the proposal for the municipal group of art buildings at the Seventh Avenue and Fifty-ninth Street end of the park has been blocked.

Park Commissioner Gallatin, who is opposed to putting any more buildings in the park or to using its spaces for other than the sacred "park purposes," has come out strongly in favor of the latest modified plan for a war memorial which is to consist of a building about 150 feet long and thirty or forty feet deep that is to stand at one end of a lagoon with formal gardens surrounding it, this to be erected and laid out in a part of the space now occupied by the reservoir which is to be removed. This modified plan is to be laid before the Municipal Art Commission for its approval between the time of our going to press and the day our paper is distributed. Any speculation as to what the attitude of the Art Commission will be is therefore fruitless at this time. But we can not see how Commissioner Gallatin can be opposed to placing new buildings in Central Park when they constitute a group devoted to the arts and yet agree to the erection of one building when it assumes the form of a war memorial.

There is a kind of wilful stupidity about this opposition to the movement to erect a group of art buildings in Central Park which is closely related to that tyrannical, puritanic spirit in the United States which has resulted in the passage of the Eighteenth Amendment and the Volstead act. To those animated by this spirit, anything connected with pleasure achieved through sight, hearing or the palate is an abomination that must be suppressed by all the force which can be exercised through the power of a determined minority. The lessons of national achievements in art and through kindly, generous living spread before the world by modern Italy, France and England mean nothing to such persons. The joy of life is anathema to them when accompanied by beauty meeting the eye, falling on the ear, or gracing the table. They have put their clammy hands on many of our pleasures in recent years.

Corcoran Gallery Acquires Beautiful Work by Tyler



"LATE AFTERNOON"

In the Ninth Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art. This subtle work, full of atmosphere and poetic feeling, which has attracted much attention from art lovers at the show, has been acquired by the Corcoran Gallery of Art for its permanent collection.

By BAYARD H. TYLER

STUDIO NOTES

Eugene Paul Ullman is staying at the Salmagundi Club during his visit in this country.

Mr. and Mrs. James Weiland have gone to Cleveland for two weeks.

May Fairchild has just finished a fine miniature of Mrs. J. Hartley Mellick, of Plainfield and New York.

Cornelia Sage Quinton, of the Albright Art Gallery, Buffalo, and Gertrude Herdle, of the Rochester Memorial Museum, stopped in this city on their return from the Corcoran exhibition for the purpose of selecting pictures for their spring exhibitions.

Martha Walter has arrived from Europe where she has been teaching and painting since early spring.

Frank C. Peyraud has returned from Europe where he has been painting for two years. He has painted for some time among the mountains of Switzerland.

Clara Fairfield Perry will sail the last of January for a tour of the Mediterranean and the Orient.

George Laurence Nelson has just finished a three-quarter-length portrait of

the president of the borough of Queens, Morris Connelly, and a large double portrait of the two little Rossmore boys.

William R. Leigh and Mrs. Leigh (Ethel Traphagen) sailed for Bermuda on Dec. 22.

Frances DelMar has returned from Europe where she has been working since last February. She has painted portraits in England and expects to go back early in the year to execute a commission for mural work.

A. Garfield Learned has just finished a portrait of Cissie Loftus which is to be hung in the lobby of the Henry Miller Theatre. Mr. Learned is preparing to exhibit at the Ainslie Galleries the first two weeks of January.

Abbott Graves, who painted at Kennebunkport all summer, is in town till March 1.

Leon Bakst is to sail from Europe on Jan. 1 for the United States. He is coming here to deliver a series of lectures on the subject of form and new color in painting.

Eulabee Dix Becker will lecture on Saturday afternoon, Jan. 5, at the Art Center on the subject of miniatures in connection with her exhibition of miniatures which opens there at that date.

Mrs. Becker's talk will be devoted particularly to the old French and English miniaturists and she will illustrate her remarks with a number of lantern slides.

Obituary

ELEANOR NORCROSS

Eleanor Norcross, who died at her summer home on Pearl Hill, Fitchburg, Mass., was not only a painter of ability, but also a great appreciator of every form of art. She exhibited for thirty years in the Paris Salons, and she spent much time in collecting china, textiles and engravings. Miss Norcross first studied painting under Chase. In Paris she was a pupil of Alfred Stevens. While she was still a pupil Puvis de Chavannes became interested in her work. During her last twelve years she lived in the rue de Bellchase. She showed special cordiality to young American art students.

GODFREY FLETCHER

Godfrey B. Fletcher, painter, died at Watsonville, Cal., the scene of his birth. He studied with Armin Hansen and in New York and Paris. He had won silver and gold medals at San Francisco exhibitions, and last year gave a one-man show in San Diego.

A Figure Subject With Fine Design



"PORTUGUESE MOTHER AND CHILD"

By MARTHA EARL CROCKER

In the biennial exhibition at the Corcoran Gallery of Art. There is something very fine and arresting in the grouping of these figures. The artist, who lives in Boston, spends her summers in Provincetown, where the material for this picture was found.

A Work by Mr. Parcell Possessing Remarkable Verity



"OLD WOMEN OF THE HILLS"

By MALCOLM PARCELL

In the Ninth Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art. Malcolm Parcell knows that country folk love to stop and gossip and so he often represents them in his compositions as in this "Old Women of the Hills," a scene as true to type as it is to nature.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES
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PARIS

An Unusual Work at the Corcoran



"FISHERMEN'S HOMES" By P. WILLIS
In the biennial exhibition of the Corcoran Gallery of Art
Its novelty of handling as well as its color makes this one of the outstanding pictures at the Corcoran show.

BERLIN

At different times there have been rumors concerning the selling of valuable art objects from the stock of German museums in order to relieve material conditions in this country. Your correspondent has been authorized by Dr. von Bode to say that there has been no serious consideration of such an expedient. Apart from restrictions imposed by the peace treaty of Versailles, the financial effect of such a measure is more than doubtful. The world's art market is not capable of absorbing a great number of first class objects, as signs of an economic stagnation can be noticed all over the world. Further it must be taken into consideration that Germany would suffer an irreplaceable loss of her ideal and cultural property which, in her present chaotic state and disorganization, is the only moral backbone and support left, which might warrant her a better future and justify her claim to real greatness. It appears from this, that the project is out of the question and fortunately the proper authorities are in perfect accord on the subject.

The exhibition of the "Berliner Sezession" is not stimulating. The works give the impression of having been executed, for the greater part, more by habit than by enthusiasm. Among the few that must be excluded from this statement is the veteran artist Lovis Corinth. He seems to have stored in his soul more temperament and vigor than all of his younger fellow artists are capable of giving. A little "Birth of Venus" which, examined closely, seems to be only a riot of spots and patches of colors, becomes wonderfully plastic from a certain distance, and is so full of life and verve that the beholder is once more delighted by the manifesta-

tion of such a genius. Krauskopf and Kohlhof are two painters whose conception certainly is coloristic and that is the case with Hackendorf, who belongs to this circle. Eugen Zack, the Russian, has a sort of dull coloring and sharply contoured outlines. A small canvas by Simon is entitled "An Important Diplomatic Interview" and shows not only the minutest details of a Chinese interior, but gives also strikingly the expression of the features, though they are not larger than the finger nail of a child. Especially the buttoned-up attitude of the Chinese is characterized with perfect skill. Among the sculptural work a study of the human body by Thorak is the most impressive. Johannes Schifferer shows his graceful and slender figures, which are rather suggestive.

—F. T.

ROME

Pieretto Bianco is leaving for New York to see to the placing of three large decorative panels which he has just finished for the new big Italian café, the Lido. This artist has just prepared the scenery for the new production of "Carmen" at the Scala in Milan. The panels for the New York café are "St. Mark's," and two scenes of XVIIIth century Venice, "The Feast of the Redeemer" and "The Carnival in Piazza." The light, the color and the fantasy of the city of dreams are all in these gay panels.

Luigi Tarra is a young Venetian artist who has been living for some time in Rome, where his fame as a portrait painter is beginning to spread. At his studio the other day, on Via S. Nicola Tolentina, one saw a number of ladies of the Roman aristocracy as well as several painters, novelists and critics of importance. Signor Tarra is studying English with a view to his forthcoming visit to Philadelphia, where he has some commissions to execute. Tarra spent his summer doing a delightful series of sketches of the Campagna and the Latium hill towns like Viterbo and Civita Castellana.

—E. S.

LONDON

It was hoped that, the general elections once completed, the intelligencia of London would again be able to concentrate attention on art matters. But the political situation continues so enthralling that distracted managers of art galleries complain that when their clients do actually congregate in their rooms they buttonhole one another on the subject of Labor and Capital levies and only give the works of art a mere secondary attention. Still, there was nothing wildly political in the atmosphere of the Greatorex Galleries, Grafton St., when I looked in to see the drawings of Cheshire by De Ville, now on view there.

I hear that the British section at the exhibition of European art in Sydney has met with great success and that a large number of the paintings as well as more than half of the etchings and woodcuts have been bought by Australian collectors and by the Melbourne Gallery. Among the artists whose paintings have been purchased are Sir William Orpen, A. J. Munnings, Sir John Lavery, Frank Brangwyn, Eric Kennington and Murnehead Bone—a list that shows that Australia knows how to make an artistic choice. The only cloud over the event is that occasioned by the untimely death, due to an accident, of the promoter, Penleigh Boyd.

Augustus John has completed a preliminary sketch for his portrait of the novelist, Thomas Hardy which, according to report is, even in its incomplete state, a really masterly achievement, suggesting in a remarkable manner the essential characteristics, both spiritual and intellectual, of the great writer. At present this sketch is being shown at the Fitzwilliam Museum, Cambridge, but it is understood that London will have an opportunity of studying it (possibly at the Royal Academy) in the spring. The sketch was made in three sittings at Hardy's home in what is now known as "Hardy's Country," in the neighborhood of Dorchester.

Oswald Birley is well represented in the exhibition of modern art at the Grosvenor Galleries, to which he has sent several excellent portraits, notably one of Viscount Goschen, the new Governor of Madras, and another of the Hon. Mrs. R. G. Borthwick. This is a painter who steadily grows in force; his color is good and his brushwork clean and effective. Particularly in his portraits of men does his sense of character make itself felt.

There is a movement over here among impecunious artists to launch the fashion of holding exhibitions in private houses and flats, in order to avoid the heavy expenses of exhibiting in the West End galleries. It is doubtful, however, whether the critics will take kindly to such an innovation or be willing to make tedious journeys to more or less out-of-the-way localities, so that the scope of such exhibitions must necessarily be somewhat limited.

The first of the four tapestries to be woven for the chapel at Eton has now been completed and placed in the panel designed for it. It was woven, very appropriately, at the factory formed by William Morris at Merton Abbey and represents the school days of St. George and the bestowal upon him of a sword on the occasion of his leaving his companions. The other three tapestries will deal with later incidents in the Saint's career. The designer is the Hon. Mrs. Akers-Douglas, a former Slade School student, and an ardent follower of the Flemish primitives, whose style and coloring she has largely employed in her work. Another feature in the tapestries is the exactitude in regard to architectural forms, a matter in which the designer has enjoyed the help and guidance of the leading authorities of the day. The views of Windsor Castle and of the Eton buildings, seen in the background, are among the most delightful details in the composition. In the same chapel are displayed some of the finest tapestries produced by Burne-Jones and William Morris, and Mrs. Akers-Douglas' work proves a fitting accompaniment to them.

—L. G. S.

PORTRAIT COMMISSIONS

should interest corporations, churches, schools, colleges and universities, fraternal societies, and communities desirous of honoring a distinguished personage. A portrait makes an appropriate memorial, a fine museum presentation, and will remain for all time an example of the best American Art. Arrange for painter and sittings through

GRAND CENTRAL ART GALLERIES

GRAND CENTRAL TERMINAL
15 Vanderbilt Avenue New York

PARIS

One of the most interesting exhibitions this season is taking place in the Balzac Gallery in the rue Balzac, and comprises 300 drawings chosen with care from among those of the old masters of the XVth, XVIth and XVIIth centuries, and which have been selected by M. Max Bine, the well-known expert, from his own collection or from other private collections. This exhibition, which has enjoyed considerable success, ought to have been entitled "From Fouquet to Rigaud" as this is as nearly as possible the period comprised within the two dates. Without pretending to offer examples of the work of all the masters included between these two points, it may justly be said that a sufficiently large number of the works of different artists have been brought together here to make the exhibition at the same time interesting and instructive.

A remarkable drawing by Dürer representing a cat watching a mouse—resembling in technique and sentiment the Chinese paintings of the great epoch—was not one of the least among the exhibits. Lovers of French drawings of the XVIth and XVIIth centuries had a unique opportunity of studying at leisure the portraitist Lagneau, a contemporary of the famous Dumonstier, represented in this show by eighteen large portraits of a high quality. Among the most important must be mentioned the names of Signorelli, Lorenzi di Credi, Raphael, Michelangelo, Rubens, Van Dyck, Poussin, Titian, Veronese, Claude and Guercino, the last named being represented by a number of works.

One is strongly reminded of the old masters in the work of Arthur W. Heintzelman, whose etchings are at present being shown at the Guiot Gallery. Apparently he has been a great success in America, and the heads of old men that he is particularly clever at producing are sure to gain for him the admiration of Parisian amateurs of etching, who are composed of a public apart living a little outside the time. Certainly Mr. Heintzelman was happily inspired when he chose etching as a medium of art, and if he had had the fancy to try and paint his heads of Italian models with bushy hair and beards, which recall the St. Peters of the tedious School of Bologna, so justly out of fashion today, he would not have found a gallery in which to hang his canvases. There are now certain symptoms which show that even the print collectors are beginning to tire of repetitions, and the portfolios of the most orthodox dealers are now sometimes to be found sheltering plates from Laboureur, Vlaininck, Matisse, Kayser, Dufresne, Derain and Laurencin.

M. Van Dongen could not fairly be reproached with being anachronistic. The collection of his recent works that have just been on show in his house in the rue Juliette-Lamher—varnishing day taking place in the evening by the light of electric lamps in the midst of a bevy of women in evening dress and men in black and white—is once again a proof

of this. This time he has not been either to Cannes or Dauville to seek inspiration, but has drawn it from Paris itself, and the elegant world of the Bois de Boulogne has furnished the majority of his subjects. The atmosphere of the Bois is a fine grey, and the scenery is charming. Puvis de Chavannes went to it for inspiration in the background of several of his compositions, but it is not the same kind of inspiration that Mr. Van Dongen gets from it, and the Muses that did actually inspire him are more frequently to be found haunting the Acacias and the Porte Dauphine than the misty borders of the Seine. Nobody is better qualified than he to paint the elegant Parisienne of the Bois, her fine nervous profile, like that of a pure-bred horse, and clean-cut like the line of a torpedo car, all of which contributes to the scenery, and Mr. Van Dongen has known how to make the most of them all. True artist as he is, he has also known how to reproduce the charm of the Bois de Boulogne, its gray-blue tones, and its atmosphere which seems so English at times, in such a way that his picture of the Lake cannot fail to recall, to those who know it, the Thames at Henley. Then, giving free rein to his fancy, he has come back to Paris again by the Champs-Élysées, the Concorde and the Place Vendôme, the rue de la Paix, the Opéra and finally the Bourse, and this temple he has treated in a very humorous manner, swarming with grovelling busy little pigmies, and its clock with one single hand pointing always to "Variable."

Innumerable exhibitions, both individual and group, are constantly soliciting the attention of the public, and if their great number is an index of the vitality of art today, it is nevertheless an obstacle to the success of each of them. They are too numerous, and artists ought to combine and come to an understanding so that their works might be exhibited in turn. The public is tired of these "Group I" and "Group II," which the greater part of the time have no significance, and bring together artists who have absolutely nothing in common. A few, however, among these groups, show proof of really good form, such as "Le Groupe Libre," which is at present showing its works in the Marcel Bernheim Gallery, rue Cambon. There a little gathering of about a dozen artists is each represented by six or eight specimens of work. The landscapes of MM. Marcel Bach, Deslignières, Antoine and Robert Villard, Jacquemot, Léveillé and Verduhan have each an individual style, a sense of form and other solid qualities. The flowers of André Jolly, at the same time original and classic, have a charm silent and deep, which leaves far behind the usual kind of attraction of this sort of composition, and which explains the eagerness with which they are sought for by certain amateurs.

—H. S. C.

DENVER

George William Eggers, director of the Denver Art Museum, and former director of the Chicago Art Institute, has been appointed supervisor of art courses in the Denver public schools.

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LOS ANGELES

Interest this month centers in sculpture. In Los Angeles, as elsewhere in America, this medium is gaining attention after a period of neglect. The public is surprised to find it of equal importance, in the eyes of connoisseurs, with painting. A. Phimister Proctor and Harold Swartz are holding one-man shows at Los Angeles Museum, and the Southwest Museum presents a retrospective exhibition under the auspices of the Sculptors' Guild, recently reviewed. A small but excellent model of Mr. Proctor's monumental group, "The Circuit Rider," dedicated not long ago at Salem, Ore., is shown. Realizing how many set out and how few persevered in this lonely calling Mr. Proctor has chosen as typical of his subject a man of maturity to whom past experience gives strength for the future. The serenity of the conception is echoed in the treatment.

Harold Swartz's small statues and portraits rouse enthusiasm from both artists and laymen, as well as from critics. There is exquisite artistic sensitiveness and resource in execution here, plus a tender, subtle and haunting sense of beauty.

Conrad Buff and Shiyei Kotoku are the exhibiting painters at Los Angeles Museum. Mr. Buff's new pictures leave no doubt as to his qualifications as a muralist.

What impresses one most in the pictures by Jules Pages now on view at the Stendahl Galleries in the Ambassador Hotel, is the vivid impression they give of rural France. The thirty-six canvases are painted with a vigorous and colorful spontaneity. Mr. Pages is a San Franciscan who has been for many years a professor at Julian's. He is a Knight of the Legion of Honor and is represented in the Luxembourg.

Cannell & Chaffin's Galleries are showing water colors by Marion Kavanaugh Wachtel, oils by Paul Lauritz and pastels by Giuseppe Casciaro.

Kanst Art Gallery, for many years on South Hill St., has removed to 2875 West Seventh St., where an exhibit and sale of pictures by Elmer Wachtel is offered.

The Galeria Real of the new Los Angeles Biltmore Hotel, an art gallery to be known as the Biltmore Salon, has been established. It is dedicated to the advancement of Western art. The gallery is in charge of Silas Dustin and Arthur A. Hazard. The opening exhibit includes canvases by Ernest Albert, Franz Bishoff, Benjamin Brown, Dana Bartlett, Carl Oscar Borg, Loren Barton, Maynard Dixon, Clyde Forsythe, Thomas L. Hunt, Arthur Hazard, Frank Tenney Johnson, Aaron Kilpatrick, Kathryn Leighton, Jean Mannheim, Hanson Puthuff, Douglass Parshall, Edgar Payne, John H. Rich, E. Roscoe Shrader, Donna Schuster, Jack Wilkinson Smith, William Wendt, Max Wieczorek and Edouard A. Vysek. Mr. Vysek's prize picture, "Costume, Life and Still Life," went from the California Art Club's exhibition to the new gallery.

The California Art Club's officers for the coming year are E. Roscoe Shrader, president; Edouard A. Vysek, first, and Hanson Puthuff second vice president; John Coolidge, corresponding, and Henri De Kruff, recording secretary; Sam Harris, treasurer. Kathryn Leighton was made chairman of the entertainment committee, Dana Bartlett of exhibition, and Theodore B. Modra, of publicity.

Paintings by Edgar Payne are the December offering at the Ebell Club, a woman's club which each month selects the work of one man to exhibit in its assembly rooms. Mr. Payne is still in the Riviera and will winter in Rome.

Arthur Hill Gilbert is showing five paintings at the Los Angeles Athletic Club.

MEMPHIS, TENN.

Decorative paintings by Irving Manoir are being shown at the Brooks Memorial Gallery. A total of twenty-seven are on view, including a wide variety of subjects. Among the titles are "Peacocks," (a four pained screen) ((Regatta Day, Ephraim), "Deep Sea Fantasy," "Birds of Paradise" and "Sunset."

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SAN FRANCISCO

The second annual traveling exhibition of the "Selected Work by Western Painters" is now hanging at the San Francisco Museum of Art. Fifty-four painters of the West are included: most of them from the Pacific coast, but with Kansas City and Salt Lake City represented as well. The work of southern California artists predominates, these painters showing almost as many canvases as San Francisco and Seattle combined. It is a good show, but it is open to the same objection as the first annual—it is not representative of the work of the Western painters.

The canvases, however, seem to reach a higher standard than those in last year's show. Hanson Puthuff hangs a dignified "Mother Mountains," Lee Randolph has handled a similar subject in his own characteristic manner, Jack Wilkinson Smith shows a good marine, a bit of sea coast, and Armin Hansen is represented with his splendid "Running for Home." Lyda M. Cox has a dainty bit of tempera, "Indian Summer," and Maurice Braun an unusual "Autumn." Benjamin Brown displays a large canvas with a typical landscape, "California of the Wild Flowers."

Other artists included in the exhibition are Mabel Alvarez, Dana Bartlett, Carl Oscar Borg, Ray Boynton, Anne Bremer, Alton Clark, Rinaldo Cuneo, Randall Davey, Helena Dunlap, J. B. Fairbanks, J. Leo Fairbanks, Edgar Forkner, C. A. Fries, William A. Gaw, Paul Morgan Gustin, Clarence K. Hinkle, Kathleen Houlihan, R. B. Howard, Karl Yens, Austin Ketchum, H. M. Kurtzworth, Alonzo Victor Lewis, Phillips F. Lewis, Constance Macky, E. Spencer Macky, Jean Mannheim, Athan Marulis, Irma S. Merriam, Delie Miller, Alfred Mitchell, Ambrose Patterson, John Hubbard Rich, Guy Rose, Genevieve Rixford Sargeant, Myra Sawyer, Donna Schuster, E. Roscoe Shrader, Le Conte Stewart, Alfrida A. Storm, Norman Tolson, Edouard Vysek, Katherine Wagenheim, Jeanie Walter Walkinshaw, Elizabeth C. Warhanik, William Wendt, Max Wieczorek and Mary Belle Williams.

The Museum of Art is also showing aquarels by Stanley Wood. This young painter is coming rapidly to the front, obtaining results of splendid strength with his chosen medium. He paints the commonplace, for the most part; bits of neglected tenements, littered backyards, half-finished houses with their embracing scaffolding—finding a pleasing beauty and meaning in things which others pass by.

In the Museum also is hanging the memorial exhibition of the work of the late Anne Bremer, a loan collection which hung for a week in the Print Rooms. It is hoped to acquire some of these canvases for the permanent collection.

At the Galerie des Artistes Francais is the work of two French painters and one sculptor; a group of paintings in tempera by Auburtin, canvases by Jeanes, and a few bronzes by Bachelet.

In the small Galerie des Beaux Arts is an exhibition of the work of Bertha M. Boyé, comprising paintings, drawings and plaques. Miss Boyé has specialized in the wild life of the Mendocino redwoods, coming into intimate contact with the Indians of the isolated northern California coast. Some of her drawings of these aborigines are splendidly strong. She is perhaps at her strongest in her portraiture, although the plaques in bas-relief—the familiar animals of the farmyard—are exquisitely done.

The small gallery of the Bohemian Club is hung with one of the shows put on from time to time by the club members. About thirty painters are represented. Theodore Wores is represented by a splendid bit of old Japan, his "Garden of Buddha." The foreground is filled with the floating lotus of the pool, with the temple walls rising beyond. C. Dorman Robinson has one of the finest landscapes which has come from his brush, "The Brown Hills of Marin," a new interpretation full of richness and dignified beauty. Frances Todhunter has here passed from etching to color and shows a fine aquarelle. Lee Randolph has an unusual glimpse of the boat anchorage on the Marin shore, broadly and powerfully handled. Other artists showing are L. C. Mullgardt, L. P. Latimer, Clark Hobart, H. Seawell, Chris Jorgensen, F. M. Pebbles, H. S. Fonda, Will Sparks, G. Piazzoni, A. W. Best, Smith O'Brien, Frank Van Sloun, Marcy Wood, James Swinnerton, Spencer Macky, Arthur Beckwith, C. H. Grant, J. A. Stanton, Percy Gray, Ray Boynton and F. Burgdorff. —Harry Noyes Pratt.

ST. LOUIS

A storm of protest arose from those artists whose work was not included in the annual Guild exhibition. An independent show has been organized under a committee of recent prize winners, with Victor Holm chairman. The exhibit opened last week at the Art League Galleries and will continue for about a week longer. No jury was required and each artist was privileged to show two examples of his work. About 100 examples of painting, sculpture and crafts are on view. If sufficient interest is shown the independent show will be organized annually.

A splendid canvas by Frank Brangwyn is on display at the Noonan-Kocian Galleries. The subject is "Venetian Market Scene." It is a remarkable illustration of riotous color controlled to distinguish form. A number of the original sketches made by Brangwyn for the murals in the Missouri State Capitol will be on display early in the year at the same galleries.

The City Art Museum announces for January an exhibition of Fifty Books of 1923 assembled by the American Institute of Graphic Arts; drawings and water colors by Howard Giles, and a lecture by Professor Holmes Smith on "Greek Ideals in Sculpture." —Mary Powell.

LOUISVILLE

Louisville artists showed paintings, sculpture and drawings on the third floor of the Public Library. Among the exhibitors were Will Hollingsworth, lately returned from Paris; Herbert Ross, back from a year in Europe; Mary Johnston, Suddeth Goff, Paul Plachke, Bruce Vance, Neville Cain, Mrs. Kirby Chambers, Etta Hast Hays, F. G. Smith, Alice Cane and Cole Young Rice.

ST. JOSEPH, MO.

A group of twenty-eight canvases in one of Mrs. Massey Holmes' exhibits of her paintings are hung in the St. Joseph Art League exhibit room in Jenkins' building. The paintings are all outdoor scenes, mostly garden scenes.

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CINCINNATI

The Museum has purchased Theobald Chartran's portrait of Sarah Bernhardt, painted in New York in 1896. The work was taken to Paris and exhibited in the Salon of that year and was reproduced in a descriptive catalogue published by Goupil & Co., with the following text: "M. Chartran has brought home from America a portrait of Sarah Bernhardt

admirably depicted in the part of Gismonda, which she played last winter in New York. In this clear-cut and precise study, delicately finished in execution, he has set forth all the witchery by which the great artiste holds us spellbound. He has given us a portrait which exactly expresses her, with her factitious charm and her real charm, the whole of her; a portrait that will be handed down to posterity and which to succeeding generations will be uniquely authentic."

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CHICAGO

Axel Gallen-Kallela, Finnish artist, makes his first appearance at the Art Institute in an exhibition which opened Dec. 19 for one month. The sixty paintings include portraits, sketches made in East Africa, cartoons for his decoration illustrating the Finnish epic "Kalevala," sketches for mural paintings, and landscapes of Finland. He has accomplished much in the industrial arts, has carved in wood, worked in iron and steel, in stained glass, and has etched and engraved in all processes. He has been invited to paint his own portrait for the Uffizi Gallery.

Returning from a hunting and sketching tour in East Africa, Gallen-Kallela assembled an exhibition for the Panama Pacific Exposition at San Francisco. But the alien property custodian of California seized the artist's effects under the impression that Finland was "an alien enemy." Some works of art were in a storage warehouse and these the custodian sold, the sum of \$50 finally reaching the artist years after the war. Through the interest of Director Laurvik of the San Francisco Museum and Director Harshe of the Chicago Art Institute the remaining works were collected and the present exhibition made possible.

Oliver Dennett Grover has filled a gallery in the Institute with canvases painted in Italy last summer and during a recent tour of the Canadian Rockies. The gallery reflects the rich color of Venice.

Nicholai Fechin, a Russian painter whose work has appeared in the International water color show at the Institute, has twenty-six paintings of peasant types at the Institute for a month. The faces of his gypsies, crafty Russian peasants, adventures in cafes strongly depict human emotions and the play of life. His rapidly sketched portrait of himself (wearing ear-rings) represents a stout man with the air of belonging to many clubs and frequenting functions at which his white gloves are a part of his costume. The display is alive in the elements which attract the professional painter and at the same time entertaining to the layman who looks at pictures.

Victor Higgins' recent paintings fill another large gallery of the Institute with varied compositions depicting the Southwest desert country in New Mexico and Arizona. In landscape, still-life and decorative compositions he shows a certain mysticism and a poetic spirit.

Emil Robert Zettler, Chicago sculptor, has a show of portrait busts and several ideal compositions, among them an exquisitely finished torso, at the Institute.

Louis Ritman shows twenty-three paintings and Ettore Caser, the Venetian who has adopted the United States as his homeland, has filled another gallery of the Institute with colorful decorative canvases, portraits and figure paintings.

Martin A. Ryerson's collection of water colors by Winslow Homer fills one of the nine east-wing galleries of the Institute. All the others are occupied by the new exhibitions seen for the first time this month.

—Lena May McCauley.

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BOSTON

At the Guild of Boston Artists has been hung a general show, all new paintings by the members.

Water colors and pen-and-ink sketches by William B. Hazelton are to be shown at the Casson Gallery beginning Jan. 3. Paintings by Ruth Von Scholley are being shown at the Copley Gallery. They are a handsome fulfillment of the promise shown by this artist in her Museum school days.

For some time N. C. Wyeth has been at work on paintings representing the Bible parables. Six of these are finished and were shown to the public for the first time at the Unitarian Laymen's League on Christmas Eve.

The exhibition of paintings by Sarah Wyman Whitman, one of the earliest local painters to recognize the message of William Morris Hunt, have been an interesting exhibit for the past week at the Women's City Club. Many of the subjects depict famous Bostonians of years ago, Dr. Richard Cabot in 1880 and Martin Brimmer being two of the best known.

Under the auspices of the Copley Society an exhibition of the work of New England artists is to be shown at the Museum of Fine Arts.

—E. C. Sherburne.

CLEVELAND

The Museum's most recent purchase, a rare suit of mail for man and horse, is being assembled for display after Jan. 1 in the armor court. It is considered one of the finest known examples of tournament or tilting armor, and is said to be the only one of its kind ever put up at public sale in America. Director Whiting purchased it in New York for \$14,000 after spirited bidding. Only two such complete suits are to be found in Europe, outside royal collections, experts say. A XIVth century helmet, of the type of that in the Metropolitan Museum which is said to have been worn by Joan of Arc, and a Crusader's coat of chain mail are other new exhibits.

The School of Art has announced a new gift, the Stevenson Burke Memorial fund, founded by the widow of the late Judge Burke in his honor. The income will be used to promote the work of the school as Director Henry Turner Bailey, the financial secretary, Miss Julia M. Raines and Mrs. Burke shall determine, and first benefits are to be reaped by Mrs. Martha T. Weaver, head of the ceramics department of the school, and Walter Sinz, assistant to Herman Matzen, head of the school of sculpture, who will go to Europe at the close of the school year for several months' study and travel. The school has sixty-one scholarships.

At the annual auction of the Cleveland Society of Artists, held at the School of Art last week, over \$3,300 was realized of which half will go to the permanent building fund of the society. Although fewer pictures were contributed than in previous years, higher bids were reached.

Arpad Kallos of Budapest, a portraitist of much talent, has opened a studio in Cleveland and will shortly hold an exhibition of his work.

A score of French and Flemish tapestries of the XVIth to the XVIIIth centuries have been received from Paris by John F. Lyman, of Riddle's Galleries, and make an unusual display. One of the finest is "Chasse de Catherine de Medicis dans la foret d'Amboise."

—Jessie C. Glasier.

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The Christmas exhibition of works by members at the Sketch Club has resulted in several sales. A painting by Franz Lesshaft, and etchings by H. Devitt Welsh, D. S. Trogdon, W. P. Schoonmaker, E. H. Suydam and E. L. Bryant were sold. Sales of various kinds of works were made by Herbert Pullinger, Frank Copeland, John J. Dull, Vladimir Perfilieff and an artist who exhibited pastels signed "Ferg."

F. Enid Stoddard, who comes from Australia via London, is exhibiting miniatures at the Art Alliance, all portraits.

The Art Alliance will inaugurate a new policy beginning Jan. 7 and continuing through that month and February. The studios in the building will on each Sunday from four to six keep open house with teas, and at homes and exhibits. The first group to display works is composed of Wuanita Smith, William G. Krieghoff and Barbara Bell, painters; Emily Exley and Mrs. Clement C. Kite, landscape designers, Nell Hall and Millard Morse, designers of interior furnishings; and Mrs. E. R. Shinn, weaver.

On the same day the Art Alliance will open an exhibition of 300 prints coming from print makers all over the United States and continuing to Feb. 1. On the ninth George Bellows and A. B. Falls will speak.

John F. Braun, president of the Art Alliance, sent out as his Christmas card a memorial to Max Bohm, a reproduction of his "Mother and Child."

At Welsh's Gallery there is an exhibit of prints by Earl Horter, Joseph Pennell, George Bellows, E. H. Suydam and H. Devitt Welsh. Water colors by Paul Gill are centered on the main wall. Pastels by Fred Wagner of Atlantic City and Philadelphia scenes are also shown.

The Pennsylvania Academy of the Fine Arts on Dec. 21 held a "Bal des Enfants" in appropriate costume. The walls and ceiling of the ball room were decorated by works of the students.

John Andrews Meyers, secretary of the Pennsylvania Academy, and Hugh H. Breckenridge, of the faculty, have been touring studios in New York and Boston to invite canvases to the 119th annual.

Leopold Seyffert has sailed for Paris, where his wife is ill.

La France Art Institute is exhibiting portraits, landscapes and street scenes of France, Holland and Germany by Albert Jean Adolphe.

Paul Martel, recently come to this city from Belgium, has recently executed several important portrait commissions.

The portrait of Mayor Moore by Richard Blossom Farley is now on view at the mayor's office.

Thomas Sully's portrait of Sarah Annis Sully, showing her leaning against a mantel with one hand gloved, and wearing a bonnet, has been acquired by a Philadelphia collector.

The Pennsylvania Museum in its latest bulletin published the letters received from Langdon Warner, its advisor in Oriental art, and H. H. F. Jayne, its curator of Oriental art, both of whom are now together exploring the Gobi desert. Soon after discovering an early Wei Buddhist chapel, a rare wood statue eight inches high of the T'ang period was purchased for the Museum by Mr. Jayne. —Edward Longstreth.

WASHINGTON

The cases on the main floor of the Library of Congress are being reserved for the exhibition of prints, from time to time, that have been donated by the Freer Gallery. A fine series of the Fatin-Latour lithographs has been replaced with etchings and lithographs by Legros, Lalanne, Jacquemart and Buhot.

Dr. Burleigh Parkhurst, author of several books on painting, is to paint a portrait of Dr. Mitchell Carroll for the club rooms of the Art and Archaeology League.

The exhibition at the Arts Club of the work of the resident members is unusually attractive, comprising fifty small pictures. There are water colors and oils, landscapes and still lifes. The president of the club, Arthur Musgrave, has two studies of Nantucket hollyhocks; Mrs. M. Lesley Bush-Brown, a picture entitled "Morning in the Valley," full of delightful color and atmosphere; Mrs. Thomas L. Casey, a "Quiet Pool," and Lewis Painter Clephane, "The Red Sail, Volendam." Others represented by excellent pictures are Hattie Burdette, Mrs. L. MacD. Sleeth, Catherine C. Critcher, Margaret S. Simmele, Katharine N. Lynn, Cara Kimberly, Emily B. Waite, Mrs. E. B. Decker and Mary Riley. All of the pictures are for sale at remarkably low prices.

The Arts Club will give a "Bal Bohème" at the Willard Hotel Jan. 7. —Helen Wright.

DETROIT

The John Hanna Galleries are showing the Cooling collection of contemporary English art and a group of pastels by Hugh H. Breckenridge. The Breckenridge show here last year was one of the most successful. This year the pictures are smaller, and they are all pastels. Many were done in Gloucester, which takes on new brilliance and interest under his treatment.

The Detroit Society of Arts and Crafts

**THANNHAUSER
GALLERIES****LUCERNE****MUNICH****A Rugged Subject by Mrs. Nagler****"PORTRAIT"**

By EDITH K. NAGLER

In the biennial exhibition of the Corcoran Gallery of Art
This Massachusetts artist has found here a typical New England subject—typical and at the same time strongly individual.

brought an exhibition of British handicrafts to America three years ago. The exhibition of American decorative arts which was assembled in Washington last year for a tour of the country, grew out of the British exhibit and was the first effort of that kind ever made in this country. Miss Helen Plumb, secretary of the Detroit Society, went to England

last summer to arrange a similar exhibit for Detroit only. Since it was put on display here the first of the month, however, requests have come from other societies for bookings which may determine the Detroit Society to let it go on tour. Of all the crafts, pottery is most thoroughly represented this time. —Marion Holden.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Exhibition by the Guild of American Painters, beginning Jan. 2.
Anderson Galleries, Park Ave. and 59th St.—Exhibition by the New Society of Artists, beginning Jan. 3.
Arlington Galleries, 274 Madison Ave.—Exhibition of American paintings.
Art Center, 65-67 East 56th St.—Viennese children's art exhibition, to Jan. 17; miniatures by Eulabee Dix Becker, beginning Jan. 5; exhibition of the work of British illustrators, Jan. 3-17; exhibition by the students of the Metropolitan Art School, Jan. 2-14.
Babcock Galleries, 19 East 49th St.—Paintings by William R. Leigh, Jan. 2-31.
George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Monday.
Brooklyn Museum, Eastern Parkway—Eighth annual exhibition of the Brooklyn Society of Etchers to Jan. 15.
Brunner Galleries, 43 East 57th St.—Paintings and drawings by Max Jacob.
Cargoes, 583 Madison Ave.—Paintings by George Vaughan Curtis.
Daniel Gallery, 2 West 47th St.—Water colors by Charles Demuth.
Dudensing Galleries, 45 West 44th St.—Paintings by contemporary artists.
Durand-Ruel Galleries, 12 East 57th St.—Paintings by Camille Pissarro.
Ehrich Galleries, 707 Fifth Ave.—Exhibition of paintings by old French masters, Dec. 29 to Jan. 12.
Mrs. Ehrich's Galleries, 707 Fifth Ave.—Exhibition of Italian linears, pewter, Cantagalli ware and leather and metal work.
Fakir Club, 11 East 44th St.—Paintings and prints by Eugene C. Fitch, to Jan. 1.
Fearon Galleries, 25 West 54th St.—Paintings by old and modern masters; sculpture by Jo Davidson.
Ferargil Galleries, 607 Fifth Ave.—Exhibition by the Taos Society of Artists, beginning Dec. 31.
Fine Arts Bldg., 215 West 57th St.—Combined exhibition by the New York Water Color Club and the American Water Color Society, to Jan. 15; 7th annual exhibition of the New York Society of Painters, to Jan. 16.
Forsom Galleries, 104 West 57th St.—Exhibition of American paintings.
Grand Central Galleries, 6th floor, Grand Central Terminal—A new exhibition of American paintings and sculpture.
P. Jackson Higgs, 11 East 54th St.—The Bachstiz Collection of Renaissance Bronzes.
Kraushaar Galleries, 680 Fifth Ave.—Etchings and lithographs by Alphonse Legros.
Kennedy Galleries, 693 Fifth Ave.—Etchings by Bone, Cameron and McBey, through January.
Kington Galleries, 668 Fifth Ave.—Portraits by the Marchesa Bourbon del Monte.
Knödler Galleries, 556 Fifth Ave.—Exhibition

of English portraits; XVIII century English mezzotints.
John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.
Lewis & Simmons, 612 Fifth Ave.—Old masters and art objects.
Macbeth Galleries, 450 Fifth Ave.—Paintings by Robert Henri and Grace Ravlin, beginning Jan. 2.
Metropolitan Museum, Central Park at 82nd St.—Chinese paintings; embroideries from the Greek Islands; art work by Viennese children, to Jan. 7.
Milch Galleries, 108 West 57th St.—Exhibition by the Agnarellists, Dec. 31 to Jan. 12.
Montross Gallery, 550 Fifth Ave.—Paintings by Allen Tucker, Jan. 3-24; paintings by Walt Kuhn, Jan. 5-26.
Neighborhood Club, 108 Clark St., Brooklyn—Landscapes and garden paintings by Clara Fairfield Perry, to Dec. 31.
N. Y. Public Library, Fifth Ave. and 42nd St.—Exhibition of landscape prints.
N. Y. Public Library, 203 West 115th St.—Paintings by Jonas Lie and William Starkweather, to Jan. 31.
Josephine Nivison, Vanderbilt Studios, 41 West 9th St.—Water colors and recent portraits by the artist, to Jan. 1.
The Pen and Brush, 16 East 10th St.—Exhibition of small paintings.
Pratt Institute, Ryerson St., Brooklyn—Illustrations in color and black by Pruett Carter.
Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.
Rehn Galleries, 693 Fifth Ave.—Exhibition of paintings by a group of American artists.
Rosenbach Co., 273 Madison Ave.—The Roederer collection of French books, prints and drawings of the XVIII century.
Scott & Fowles Galleries, 667 Fifth Ave.—Water colors by Ambrose McEvoy and drawings by Augustus John.
Sculptor's Gallery, 152 East 40th St.—Exhibition of sculpture and paintings, to Jan. 7.
Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of small pictures by the Junior Art Patrons.
Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.
Viennese Shop, 591 Fifth Ave.—Exhibition of Viennese art.
Wesselhoeft & Cowles, 178 Waverly Place—Exhibition of modern designs in stained glass and stucco.
Weyhe Galleries, 794 Lexington Ave.—Landscape and figure drawings by Arthur B. Davies, to Jan. 10.
Whitney Studio Club, 10 West 8th St.—Paintings, etchings and monotypes by Henry R. Beckman, Mildred M. Coughlin, Mabel Dwight and John A. Ten Eyck III, to Jan. 2.
Wildenstein Galleries, 647 Fifth Ave.—Paintings by Marie Laurencin from Paul Rosenberg's collection.
Howard Young Galleries, 634 Fifth Ave.—Exhibition of American and foreign paintings.

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